

The Gramophone Shop, Inc.

Record Supplement

for

July, 1945

**EIGHTEEN EAST FORTY-EIGHTH STREET
TWO NINETY PARK AVENUE
NEW YORK 17, N. Y.**

CODE SYMBOLS

Used in identifying the make of records reviewed and listed in The Gramophone Shop Record Supplement

AS	L'Anthologie Sonore	GT	Gamut
B	Brunswick	K	Keynote
BA	Bost	M	Musicraft
C	Columbia	MS	Sonora
CM	Columbia Masterworks Set	MW	Hargail Recorder
CON	Continental	NMR	New Music Recordings
CX	Columbia Two-Record Masterworks Set	P	Parlophone
D	Decca	PAR	Paraclete
ES	Bost	SON	Sonart
G	Gramophone (HMV)	V	Victor
		VM	Victor Masterpiece Set

†—Columbia Masterworks Sets and Victor Masterpiece Sets marked † are obtainable in both manual and automatic couplings. In ordering such sets, kindly specify coupling desired.

We prepay the transportation charges on orders for \$25.00 or more of records to points in the continental United States

Prices quoted are subject to change at manufacturer's direction.

Complete 1945 Columbia Catalogue 25c

Complete 1944 Victor Catalogue 25c

THE GRAMOPHONE SHOP, Inc.

18 EAST 48th STREET

NEW YORK 17, N. Y.

290 PARK AVENUE

The Gramophone Shop, Inc.

*The World's Best Recorded Music
The Finest in Musical Reproduction*

18 EAST 48TH STREET

WICKERSHAM 2-1875
NEW YORK CITY

290 PARK AVENUE



Dealers in Imported and Domestic Recordings, Gramophones and Combination Instruments, and Accessories. Editors of THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED MUSIC. Sole American Representatives of L'ANTHOLOGIE SONORE and LA BOITE A MUSIQUE.

Vol. VIII

Record Supplement for July, 1945

No. 7

BACH (JOHANN SEBASTIAN)

BACH: Organ Prelude and Fugue in A minor (Peters Vol. II, No. 8) (arr. Liszt). Solomon (piano). 12" imported record (2 sides), No. G-C3376; price \$2.10.

Bach's organ music may be played on the instrument for which it was written, on the piano and in transcriptions for symphony orchestra. Each has advantages, and they are seldom more evident than in Liszt's admirable piano transcription of the *A minor Prelude and Fugue* (the "Great"). Written about 1720, this fugue was probably played to Reinken during Bach's journey to Hamburg that year. The fugue is certainly one of the most elaborate Bach ever wrote. In this piano version all the voices may be heard with the greatest ease.

The only other version of this work available at the present time is the Schweitzer performance of the *Fugue* contained in the Bach Organ Society Vol. III (CM-320†). An earlier version of the Liszt transcription by Eileen Joyce (D-25738) has been discontinued and is no longer available. In any event, Solomon's well-controlled performance easily surpasses it for clarity and recording. If more of Liszt's transcriptions were played as well as this, there might be a revival of interest in Bach on the piano. The supply of this imported record is severely limited at the present time.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Concerto No. 3 in C minor, Op. 37, for piano and orchestra. Artur Schnabel (piano) and the London Philharmonic Orchestra conducted by Malcolm Sargent (9 sides) & Rondo in C major, Op. 53, No. 1. Artur Schnabel (piano solo) (1 side). Five 12" imported records, Nos. G-DB7377/81; price \$13.10.

We have a few copies of the imported pressings of Schnabel's fine recording of Beethoven's *Third Piano Concerto*, which was pressed domestically in Set VDM-194. We are listing the imported pressings for the benefit of those people who prefer the superior surfaces of the HMV releases. The supply is limited to automatic pressings.

BERLIN (IRVING)

BERLIN: Always & **KERN:** Showboat—You Are Love. Grace Moore (soprano) & Victor Chorus and Orchestra conducted by Maximilian Pilzer. 10" record (2 sides), No. V-10-1171; price 79c.

Two romantic favorites recorded by Grace Moore with orchestral accompaniments conducted by Maximilian Pilzer. This disc will undoubtedly be admired by Miss Moore's large public.

BRAHMS (JOHANNES)

BRAHMS: *Ein Deutsches Requiem*, Op. 45-No. 4, "Wie lieblich sind deine Wohnungen." Choir of Temple Church, London (in English), & G. Thalben Ball (organ). 10" imported record (2 sides) No. G-B3453; price \$1.57.

One of the major gaps in the recorded repertory is a complete recording of Brahms *German Requiem*, and until this is filled, collectors must fill in the spaces with isolated recordings. This present recording, in stock in limited quantities, is one of the few still available, and even though an English text is employed, and an organ is used in place of an orchestra, the essential beauties of the music are not lost. The diction of the choir is outstanding, so the text, drawn from the 84th Psalm, is easily understood.

Though the recording is by no means new, there is a clarity and balance all too seldom found in choral recordings.

The title is translated as "How Lovely is Thy Dwelling place, O Lord of Hosts."

CHOPIN (FREDERIC)

CHOPIN: *Polonaise No. 6 in A flat major*, Op. 53 ("Heroic"). José Iturbi (piano). 12" record (2 sides), No. V-11-8848; price \$1.05.

The *Polonaise in A flat major*, Op. 53, published in December 1843, is one of the most stirring compositions of Chopin, manifesting an overmastering and consuming power. But is it really the same Chopin who was the composer of syrupy *Nocturnes* and elegant *Waltzes*, who here fumes and frets, struggling with a fierce and suffocating rage, and then shouts forth, sure of victory, his bold and scornful challenge. Only giants of the piano can do justice to this marital tone picture. Iturbi plays fast and accurately, but he has little of the tonal grandeur which is so important in this composition.

The recording is lifelike and resonant as were the performances in the "Music to Remember" folder reviewed two months ago (V-SP4; price \$1.83). This folder contains the *Mazurka No. 5 in B flat major*, Op. 7, No. 1, the *Impromptu No. 4 in C sharp minor*, Op. 66 ("Fantasie Impromptu"), the *Valse No. 6 in D flat major*, Op. 64, No. 1 ("Minute Waltz") and the *Valse No. 7 in C sharp minor*, Op. 64, No. 2. It is interesting to note that Mr. Iturbi who plays the *Polonaise* in this performance also played it in the film "A Song to Remember."

CHOPIN: *Scherzo No. 2 in B flat minor*, Op. 31 (2 sides) & *Scherzo No. 3 in C sharp minor*, Op. 39 (2 sides). Artur Rubinstein (piano). Two 12" imported records, No. G-DB7375/6; price \$5.24.

The *Scherzo*, Op. 31 was written not long before Chopin's meeting with Georges Sand. Dedicated to Mlle. la Comtesse Adele de Fürstenstein, this composition has enjoyed great popularity, since it is one of the most effective pieces of music ever written. Schumann compared the second *Scherzo* to a poem of Byron's, "so tender, so bold, as full of love as scorn." Indeed, scorn—an element which does not belong to what is generally understood by either frolicsomeness or humor—plays an important part in Chopin's *Scherzos*. Rubinstein's performance is extraordinary, for the accuracy is unsurpassed on records.

More than to any other *Scherzo* the name *Capriccio* would be suitable to the third, Op. 39, with its capricious starts and changes. A fretful agitation may be heard, but little jest and humor. It was composed in the early part of 1839 while Chopin and Georges Sand were living at Majorca. In some ways it is the greatest of the *Scherzos*. The hymn-like snatches of sustained melody are very lovely. One of the outstanding things of the Rubinstein performance is the way he plays these passages.

The recording is as fine as the performance, and on the imported surfaces there seems to be added realism. These recordings are the part of an automatic set, and contain these two *Scherzos* complete, although in automatic sequence. The records are the same as those included in VDM-189, which has been out of stock for some time. The supply of these imported discs is severely limited.

CZERNY (CARL)

CZERNY: *Variations on the Aria "La Ricordanza," Op. 33*. See: COLLECTIONS—A VLADIMIR HOROWITZ RECITAL.

DEBUSSY (CLAUDE)

DEBUSSY: *Piano Music*. Artur Rubinstein (piano).

Three 12" records (6 sides) in Set VM-998; price complete with album \$3.67.

For his first Debussy recording in many years, Artur Rubinstein plays six selections, all but one having been recorded before, although few are available at the present time. From *Estampes* (*Etchings*) dating from 1903, he has chosen *Soirée dans Grenade*, described by De Falla as evoking "the effect of images mirrored by the moonlight upon the limpid waters of the large albercara adjoining the Alhambra" and *Jardins sous la pluie*, with its insistent rhythmic patterns. From *Images, Book I* (1905), he has chosen the popular *Reflets dans l'eau* and *Hommage à Rameau*, the only new selection in the collection. Inspired by the great traditions of early French keyboard music, this selection was written as a tribute to Rameau, one of the great harpsichordists of the eighteenth century. From *Book II of Images*, Mr. Rubinstein plays the *Poissons d'or*, and as a filler, plays the satiric *La plus que lente-Valse* (1910).

Mr. Rubinstein is as successful at playing Debussy as he is at most of the other composers he interprets so well. His delicacy of touch, his keen sense of color and his ability to achieve the subtle rhythmic changes all combine to make him one of the better Debussy interpreters. Since Columbia does not seem to be pressing any of the fine Gieseking recordings of Debussy, Rubinstein has a clear field ahead of him.

The piano tone is most lifelike, especially in the quieter passages.

DEBUSSY: Piano Music. Gaby Casadesus (piano).

Four 10" records (8 sides) in Set ASCH-DM103; price complete with album \$4.72.

The contents of this collection are: *Two Arabesques*, *Sérénade à la poupée* and *Golliwog's Cake Walk* from "Children's Corner Suite," and four *Préludes* from Book I—*La fille aux cheveux de lin*, *Minstrels*, *Voiles* and *La sérénade interrompue*.

Mme. Casadesus, the wife of the eminent pianist and composer Robert Casadesus, is well known as an interpreter of Debussy and she lives up to her reputation in this album. Choosing her selections carefully, she has managed to give a fairly good cross-section of the piano music of Debussy. She is most successful in the *Préludes*, where her naturally small tone is not forced.

The recorded tone is good, on the whole, though there could be more room resonance for an ideal recording.

DEBUSSY: Nocturnes—Nuages & Fêtes only. Philadelphia Orchestra conducted by Eugene Ormandy. Two 12" records (4 sides) in Set CX-247†; price complete with album \$2.63.

Not received by our press deadline. To be reviewed in a forthcoming issue.

DEBUSSY: Beau Soir & Romance. Maggie Teyte (soprano in French) & Gerald Moore (piano). 10" imported record (2 sides), No. G-DA1838; price \$2.10.

Any new recording of Maggie Teyte would be welcome at any time, and when the songs are by Debussy, there is further cause for rejoicing. Those who are familiar with her Debussy album with Cortot at the piano need not be reminded of her special gifts. As a pupil of Jean De Reszke, she worked with Debussy, Fauré and Reynaldo Hahn, making their styles her own, so any recording may be considered authentic. There have been very few recordings of these two songs. This is the first electric recording of *Romance* and the first recent recording of *Beau soir*. (Muzio's version has an orchestra accompaniment, and the record has not been available for a long time, although it is not discontinued).

The balance between the voice and piano is excellent as always with English recordings and the texts of the poems may be easily understood, so clear is the diction and so lifelike the recording.

The present supply is severely limited at the present time.

DIX (J. AIRLIE)

DIX: The Trumpeter & TRADITIONAL NEGRO SPIRITUAL: Were You There When They Crucified My Lord. Richard Crooks (tenor in English) & Orchestra conducted by Maximilian Pilzer. 12" record (2 sides), No. V-11-8814; price \$1.05.

FOSTER (FAY)

FOSTER: The Americans Come & FOURDRAIN (FELIX): Chevauchée Cosaque. Richard Crooks (tenor in English and French) & Victor Orchestra conducted by Maximilian Pilzer. 10" record (2 sides), No. V-10-1150; price 79c.

Four favorite selections which will undoubtedly please Mr. Crooks' many admirers. The recordings are excellent and Mr. Crooks was in exceptional voice when he made them. The orchestral accompaniments are good, on the whole.

GERSHWIN (GEORGE)

GERSHWIN: An American in Paris. Philharmonic-Symphony Orchestra of New York conducted by Artur Rodzinski. Two 12" records (4 sides) in Set CX-246†; price complete with album \$2.63.

In the spring of 1928 Gershwin took a trip to Europe, feeling that he could improve his technique as a formal composer. He also wanted to find some seclusion in which to study and compose. When Ravel was asked to accept him as a pupil, he turned him down, saying "Why do you want to become a second-rate Ravel when you are already a first-rate Gershwin?"

The only composition to come out of his European Journey was the tone poem *An American in Paris*. He wrote about it "My purpose here is to portray the impressions of an American visitor in Paris as he strolls about the city, listens to the various noises and absorbs the French atmosphere." When he returned to America at the end of the summer, the work was almost ready for performance. The realistic orchestration (including taxi-horns) was completed on November 18, 1928, less than a month before its first performance by the Philharmonic-Symphony Orchestra of New York under the direction of Walter Damrosch on December 13.

It is fitting that the orchestra which introduced this composition should be the organization to give it its first decent recording. The existing versions are neither well recorded nor well played, so the present version, in spite of a not too sympathetic conductor, easily is the best available. The orchestra sounds beautifully throughout, so we may recommend this set as being one of the best of the recent Columbia issues.

GERSHWIN: Porgy and Bess—A Symphonic Picture (arr. Robert Russell Bennett). Pittsburgh Symphony Orchestra conducted by Fritz Reiner. Three 12" records (6 sides) in Set CM-572†; price complete with album \$3.68.

GERSHWIN: Porgy and Bess—A Symphonic Picture (arr. Robert Russell Bennett). Indianapolis Symphony Orchestra conducted by Fabien Sevitzky. Three 12" records (6 sides) in Set VM-999†; price complete with album \$3.67.

Gershwin completed the composition of *Porgy and Bess* on September 2, 1935, almost a month before it was produced for the first time on any stage at the Colonial Theatre in Boston. The opera was based on Du Bose and Dorothy Heyward's novel and play *Porgy*, which had been so successful some years before. After a successful run in 1935 the opera was revived with even greater success in 1941.

In 1942 Fritz Reiner asked Gershwin's friend, the well known composer, conductor and arranger Robert Russell Bennett to make a symphonic synthesis of the most important music from the opera. This "Symphonic Picture" had its premiere in Pittsburgh on February 5, 1943, and has become very popular with several orchestras. It has been played this season at the Lewisohn Stadium by the Philharmonic-Symphony of New York under the direction of Andre Kostelanetz.

The selections included are: Scene in Catfish Row (with peddlers' calls), Opening of Act III, Opening of Act I, *Summertime*, *I Got Plenty o' Nuttin'*, Storm Music, *Bess*, *You is My Woman Now*, The Picnic Party, *There's a Boat That's Leavin' Soon for New York*, *It Ain't Necessarily So*, *Finale (Oh Lawd I'm On My Way)*.

Of the two recordings, the Pittsburgh Symphony performance is easily the better, by virtue of more idiomatic conducting and superior recording. The pacing of the Sevitzky reading is much slower, and there are differences in the scoring (as in the omission of the banjo in *I Got Plenty o' Nuttin'*). All in all, the Columbia set is preferable, since the work was composed at the request of Mr. Reiner who gave it its first performance.

GERSHWIN: Porgy and Bess in Swing. Charlie Spivak and his Orchestra. Two 10" records (4 sides) in Set V-SP6; price complete with container \$1.32.

This Showpiece container contains Charlie Spivak's jazz versions of some of the outstanding melodies from *Porgy and Bess*. They include *Summertime*, *I Got Plenty o' Nuttin'*, *Bess*, *You is My Woman Now* and *It Ain't Necessarily So*.

GERSHWIN: Gershwin Tunes. Dinah Shore and Orchestra. Two 10" records (4 sides) in Set V-SP5; price complete with container \$1.32.

Dinah Shore sings some of the most popular Gershwin songs, including *The Man I Love* (from "Strike Up the Band"), *Do It Again* (from "The French Doll"), *Someone To Watch Over Me* (from "Oh Kay") and *Love Walked In* (from "The Goldwyn Follies").

GERSHWIN: Rhapsody in Blue. Oscar Levant (piano) & Philadelphia Orchestra conducted by Eugene Ormandy (3 sides) & Preludes 2 and 3. Oscar Levant (piano solo) (1 side). Two 12" records in Set CX-251†; price complete with album \$2.63.

GERSHWIN: Rhapsody in Blue (3 sides) & *Strike Up the Band* (from "Strike Up the Band") (1 side). Jesus Maria Sanroma (piano) & Boston "Pops" Orchestra conducted by Arthur Fiedler. Two 12" records in Set V-SP3; price complete with container \$2.37.

Let it be said at the outset that Oscar Levant's performance of Gershwin's *Rhapsody in Blue* is easily the best version on records and that it is one of the best recordings to come from the Columbia studios. There is a clarity of texture and balance of orchestral and piano all too rare in recent recordings. From the first moment, with the difficult clarinet run to the thrilling climax, there is a tension and driving force lacking in all other performances. Mr. Levant plays the piano in the film biography of Gershwin "*Rhapsody in Blue*" in which the *Rhapsody* is played in its entirety. It is therefore fitting that he should have been chosen for the task of recording it for Columbia.

The Philadelphia Orchestra plays superbly under the inspired direction of Eugene Ormandy who has just the right feeling for this score.

On the last side, Mr. Levant plays two of the *Three Preludes*, which he had done before (in Set CM-508).

The Victor set is not a new recording, but a reissue in a Showpiece container of the older performance in Set VM-358†. The new pressings are available in drop automatic sequence only.

GERSHWIN: Show Tunes. Billy Butterfield and his Orchestra. Four 10" records (8 sides) in Set CAP-BD10; price complete with album \$2.62.

Billy Butterfield and his Orchestra play some hit tunes of Gershwin. Included in the collection are: *Oh Lady Be Good* (from "Lady Be Good"), *Someone To Watch Over Me* and *Maybe* (from "Oh Kay"), *Somebody Loves Me* (from "George White's Follies"), *Nice Work If You Can Get It* (from "Damsel in Distress"), *It Ain't Necessarily So* (from "Porgy and Bess"), *They Can't Take That Away from Me* (from "Shall We Dance") and *Do It Again* (from "The French Doll").

KERN (JEROME)

KERN: You Are Love (from "Showboat"). See: **BERLIN: Always.**

KOSTELANETZ (ANDRE)

KOSTELANETZ: Romanian Fantasy. Andre Kostelanetz and his Orchestra. 12" record (2 sides), No. C-7427M; price \$1.05.

Kostelanetz plays his arrangement of a collection of Romanian folk-dances in his usual style. This sort of arrangement is right up his alley, and he makes the most of his opportunities in this record.

MOERAN (ERNEST JOHN)

MOERAN: Symphony in G minor. Hallé Orchestra conducted by Leslie Heward (11 sides) & **RAWS-THORNE (ALAN): Four Bagatelles** (1938). Denis Matthews (piano) (1 side). Six 12" imported records Nos. G-3319/24; price \$12.60. (A few automatic sets available.)

We have received a limited supply of the *Symphony in G minor* of Ernest John Moeran which was originally reviewed in the November 1943 SUPPLEMENT. This unusual modern work is superbly recorded and played to perfection by the Hallé Orchestra under the direction of the late Leslie Heward.

A few copies of the automatic pressings are also in stock.

MUSSORGSKY (MODESTE)

MUSSORGSKY: Boris Godunov-Excerpts. Ezio Pinza (bass) & Metropolitan Opera Chorus (in Italian) & Orchestra conducted by Emil Cooper. Choral director-Giacomo Spadoni. Five 12" records (10 sides) in Set CM-563†; price complete with album \$5.78.

On top of last month's special release of *Boris Godunov* by Alexander Kipnis, Columbia is bringing out a collection of excerpts sung by Ezio Pinza (who is making his debut on this label this month) and the chorus of the Metropolitan Opera conducted by the eminent Russian conductor Emil Cooper.

There is some duplication, but there is enough new material to warrant buying the set. The *Prologue* is done complete (with the exception of Tchelkalov's brief address—page 17, bar 9 to page 20, bar 1—Bessel vocal score). The *Coronation Scene* is also done complete. From the Second Act, Mr. Pinza sings the *Monologue*, *I Have attained the Highest Power* (page 116, bar 14 to page 123 bar 2) and the *Clock* (or *Hallucination Scene*) (page 143, bar 1 to the end of the act) prefaced by some of the music immediately after the *Monologue* (page 123, bar 3 to page 125, bar 3). The *Polonaise* from the *Garden Scene* in Act III is given complete (page 190, bar 1 to page 199, bar 2). The brief part of Marina is sung by a woman's chorus. From Act IV, Scene 2, we have the first domestic electric recording of Pimen's *Tale* (once done in a somewhat shortened version on an acoustic Opera Disc record by Chaliapin). Pinza's rich sonorous voice is especially well suited to the part of Pimen, the aged monk who tells of the miracle performed at the tomb of the slain Dmitri. The tale is given complete, page 278, bar 10 to page 282, bar 11.

From Pimen's *Tale* there is a slight cut to the orchestral music immediately preceding Boris' *Farewell to his Son* (beginning at bar 12 on page 283 and continues to the end of the act). The brief part of the Czarevitch is omitted in this recording.

The conducting and singing is vigorous, but hardly on the same plane as the outstanding Victor set. Mr. Pinza's voice sounds better on these records than it has in a long time. He is justly renowned for his portrayal of the role of Boris, and any who have ever seen him in the part on the stage will be sure to want these records. He is more conscious of the vocal line than Mr. Kipnis, even though he sings in Italian. The chorus is not as well trained as the organization used by Victor and the orchestra is hardly large enough to do full justice to the Rimsky Korsakov revisions, but the result is still overpowering, because of the greatness of the music and the personality of Mr. Pinza.

PUCCINI (GIACOMO) ..

PUCCINI: *Madama Butterfly*—Love Duet, Act I.

Joan Hammond (soprano) and Webster Booth (tenor) (in English) & Liverpool Philharmonic Orchestra conducted by Malcolm Sargent. 12" imported record (2 sides), No. G-C3378; price \$2.10.

A new recording of the *Love Duet* from the first act of *Madame Butterfly* is in stock in limited quantities. The soprano soloist, Joan Hammond, possesses a powerful voice which she uses with discretion. She makes the climax sound as few sopranos can, because she has such a big tone. Webster Booth is hardly the ideal Pinkerton, but his lyric voice is more than adequate for the music. The translation is completely ridiculous, but then, so is the German text used by Giannini and Wittrisch on their Victor record of the same duet. The recording is spacious and loud, with the Liverpool Philharmonic Orchestra turning in some not too inspired accompaniments.

The record is well worth obtaining just to hear the thrilling voice of Miss Hammond, who certainly has a voice which could be used in the opera houses of this country.

RACHMANINOFF (SERGEI)

RACHMANINOFF: Preludes No. 16 in G major, Op. 32, No. 4 and No. 23 in G sharp minor, Op. 32, No. 12 & Moment Musical in E minor, Op. 16, No. 4. Benno Moiseivitsch (piano). 12" imported record (2 sides), No. G-C3370; price \$2.10.

Benno Moiseivitsch, who was a close friend of the late Sergei Rachmaninoff, has recorded three of the composer's piano pieces, in which all moods of the pianist's art are exploited. Too little is known of his set of *Preludes* in all keys, on the plan of those of Chopin. The first, in *C sharp minor*, dates from 1892, ten in Op. 23 were written in 1901 and the completion followed in 1910 bearing the Opus number 32.

They are splendid pieces, and Moiseivitsch had recorded two which should be in the collection of all who admire attractive and serious piano music.

On the reverse side he plays the *Moment Musical* in *E minor*, Op. 16, No. 4, an attractive piece, which dates from 1896.

RACHMANINOFF: Symphony No. 2 in E minor, Op. 27. Philharmonic-Symphony Orchestra of New York conducted by Artur Rodzinski. Six 12" records (12 sides) in Set CM-569†; price complete with album \$6.83.

In 1906 Rachmaninoff, who was conductor at the Imperial Grand Opera in Moscow, decided to break away from the demands made on him by the musical life of the capital of Moscow. Taking up residence in Dresden, he remained there for two years, in which time the present symphony was composed. It was first performed at a subscription concert given by the composer's cousin, Alexander Siloti, in St. Petersburg on February 8, 1908, with Rachmaninoff conducting. Dedicated to Taniev, Rachmaninoff's teacher, the symphony was introduced to Moscow audiences the following year. It won him the Glinka prize, an award of 1000 rubles, made possible through the bequest of Mitrosan Belaieff, who had sponsored the work of many Russian composers and had established a publishing house in Leipzig for the purpose of publishing Russian music.

Rachmaninoff introduced the symphony to American audiences in November 1909 and it has had extremely favorable receptions since that time.

The new recording is a good one, with Artur Rodzinski conducting the Philharmonic-Symphony of New York in a straightforward reading which does not sentimentalize over the introspective music. The performance is cut as is customary in concerts today, since the composer sanctioned it. Ormandy's old performance with the Minneapolis Symphony Orchestra (in VDM-239) is good, but the present reading is to be preferred because of newer recording and Dr. Rodzinski's sympathetic feeling for the score.

RASKIN (DAVID)

RASKIN: Theme from the film "Laura" & TANS-MAN: Scherzo from the film "Flesh and Fantasy." Janssen Symphony of Los Angeles conducted by Werner Janssen. 12" record (2 sides), No. V-11-8808; price \$1.05.

On one side of this record there is a "symphonic" arrangement of the theme from the film "*Laura*" which has been so popular recently, and on the reverse side, there is a section of the score of the film "*Flesh and Fantasy*" which starred Charles Boyer. Alexander Tansman, the well known Polish composer, who was at one time closely associated with the musical life of Paris, is now writing for Hollywood, and turning out some of the more distinguished scores for films. The Scherzo is a pleasant bit of music which has been recorded with reasonable realism by the Janssen Symphony of Los Angeles.

RAVEL (MAURICE)

RAVEL: Daphnis and Chloe-Suite No. 2. Boston Symphony Orchestra conducted by Serge Koussevitzky. Two 12" records (4 sides) in Set V-SP1; price complete with container \$2.37.

Victor has returned to Koussevitzky and the Boston Symphony Orchestra for another version of Ravel's *Daphnis and Chloe Suite No. 2*. From an interpretive point of view his old performance (V-7143/4, discontinued) has always been the most satisfactory (although the recording is far from recent. Ormandy's reading is beautifully recorded and played, but it is hardly an ideal interpretation, and while Rodzinski's performance is excellent, it lacks the sensitivity and clarity of the new version.

Inspired like many other modern works by Diaghilev, this music still retains power and charm despite the fact that Ravel has been accused by many critics of being superficial.

Koussevitzky's handling of the orchestra covers a wide range, from the delicate shimmering texture of the woodwinds and strings at the opening to the exciting climaxes at the end. An electric tension is maintained throughout by subtle rhythmic variations.

These two records are enclosed in a paper container with notes about the background of the ballet, a few biographical details of Ravel's life and some notes about the Boston Symphony. The set is available in drop automatic sequence only.

RODGERS (RICHARD)

RODGERS: *Carousel*—Selections. Members of the original Broadway cast including John Raitt, Jan Clayton, Christine Johnson, Eric Mattson, Muroyn Vye, Connie Baxter, Chorus and Orchestra under the direction of Joseph Littau. Five 12" records (10 sides) in Set D-DA400; price complete with album \$5.77.

The score of *Carousel*, the musical version of Molnar's *Liliom*, is one of the most distinguished to come from the pen of Richard Rodgers, who has a long line of hits behind him. The songs *If I Loved You* and *What's the Use of Wond'rin'* are pretty hard to beat for songs in musical shows, and the other numbers are but a little way behind these two.

The voices of Jan Clayton and John Raitt are superior to most of the stars in the average musical show, for they not only sing, but sing exceedingly well. The others in the cast also maintain the high standard set by these two singers.

The recording is easily as good or better than that of most of the companies today. There is plenty of bounce and realism, which helps in a musical comedy score.

The selections include *The Carousel Waltz*, *You're a Queer One*, *Julie Jordan*, *Mr. Snow*, *If I Loved You*, *June is Bustin' Out All Over*, *Soliloquy*, *When the Children are Asleep*, *Blow High, Blow Low*, *This Was a Real Nice Clam bake*, *There's Nothin' So Bad For a Woman*, *What's the Use of Wond'rin'*, *The Highest Judge of All*, *You'll Never Walk Alone*.

SAINT-SAENS (CAMILLE)

SAINT-SAENS: *Danse Macabre* (arr. Liszt-Horowitz). See: **COLLECTIONS—A VLADIMIR HOROWITZ RECITAL.**

SCHUBERT (FRANZ)

SCHUBERT: *Im Abendrot*, *Die Liebe hat gelogen*, Op. 23, No. 1 & *Die Forelle*, Op. 32. *Ria Ginster* (soprano in German) & *Gerald Moore* (piano). 12" imported record (2 sides), No. G-DB2481; price \$2.62.

Three of Schubert's best songs incomparably sung by the outstanding soprano, *Ria Ginster*, who is joined by *Gerald Moore* on this fine lieder disc. A limited supply of this disc is available at the present time. This record was originally reviewed in the June 1938 SUPPLEMENT.

STRAUSS (RICHARD)

STRAUSS: *Tod und Verklärung*, Op. 24. New York City Symphony Orchestra conducted by Leopold Stokowski. Three 12" records (6 sides) in Set VM-1006†; price complete with album \$3.67.

Not received by our press deadline. To be reviewed in a forthcoming issue.

TANSMAN (ALEXANDER)

TANSMAN: *Scherzo* (from the film "Flesh and Fantasy"). See: **RASKIN: Laura-Theme.**

TCHAIKOVSKY (PETER ILYCH)

TCHAIKOVSKY: *Dumka*, Op. 59 ("Russian Rustic Scene"). See: **COLLECTIONS—A VLADIMIR HOROWITZ RECITAL.**

TCHAIKOVSKY: *Mozartiana* (Suite No. 4 in G major, Op. 61). Philharmonic-Symphony Orchestra of New York conducted by Artur Rodzinski. Two 12" records (4 sides) in Set CX-248†; price complete with album \$2.63.

Not received by our press deadline. To be reviewed in a forthcoming issue.

VILLA-LOBOS (HECTOR)

VILLA-LOBOS: *Seréstas* (Brazilian Serenades). *Jennie Tourel* (mezzo-soprano in Portuguese) & Orchestra conducted by the composer. Two 12" records (4 sides) in Set CX-249; price complete with album \$2.63.

Five of the twelve *Seréstas* composed in Paris in 1925/6 are included in this collection. The titles are: No. 5—*Modinha* (a sad love song), No. 6—*Na paz do outono* (In the Peace of Autumn), No. 8—*Canção do carreiro* (Song of the Ox Cart Driver), No. 9—*Abril* (April), No. 10—*Desejo* (Desire). Also included is *Sino de aldeia* (The Village Bell), sixth of a set of *Miniaturas* composed in 1916/7.

Not received by our press deadline. To be reviewed in a forthcoming issue.

WAGNER (RICHARD)

WAGNER: Lohengrin—Prelude to Act I. N.B.C. Symphony Orchestra conducted by Arturo Toscanini. 12" record (2 sides) No. V-11-8807; price \$1.05.

The new recording of the *Lohengrin Prelude* by Toscanini and the NBC Symphony Orchestra is a good one. The strings of this fine organization are recorded with highest fidelity, and the result is thrilling. However, those who own the earlier recording made with the Philharmonic-Symphony Orchestra of New York (in VDM-308) will be hard put to decide which is the better. The interpretation of the two recordings is virtually identical, although there is a difference of almost nine years in performances. The newer recording has the advantage of greater clarity and balance, while the older version was played by the Philharmonic at its peak.

The recording, made in the remodelled 8H studio of the National Broadcasting Company is easily the best made there.

WARLOCK (PETER)

WARLOCK: Sleep; Sweet and Twenty; Consider. Nancy Evans (contralto in English) & Gerald Moore (piano). 10" imported record (2 sides), No. G-B9332; price \$1.57.

The suicide in 1930 of Philip Heseltine robbed the world of one of its most promising young composers and writers. Writing about music under his own name, he composed under the pseudonym of Peter Warlock. His settings of Elizabethan lyrics are exceptionally fine, as are his modern songs. On this disc, we have his setting of *Sweet and Twenty* by Shakespeare and *Sleep* by John Fletcher. There is also a setting of *Consider*, by Ford Maddox Ford.

Miss Evans, who is best remembered for her Dido in the complete recording of Purcell's opera *Dido and Aeneas*, is ideally suited for these songs. Her diction is superb as is her voice. Of the songs, only *Sleep* has been recorded before, and is out of print at the present time.

The recording is excellent, with a fine balance being maintained between the voice and the piano.

COLLECTIONS

A VLADIMIR HOROWITZ RECITAL. Vladimir Horowitz (piano). Three 12" records (6 sides) in Set VM-1001†; price complete with album \$3.67.

Horowitz' maturity as a musician may be best judged by the interpretation of the Czerny composition included in this album. The *Variations on the Aria "La Ricordanza"* are unusual because the composer is often thought of as writer of innumerable exercises for the pianist. Here, however, is music elegantly written and in this performance, superbly played. The five *Variations* were written on an *Air Variée*, originally composed for violin by Pierre Rode. Angelica Catalani, one of the greatest singers of the early 19th Century, composed a series of breathtaking variations on this theme, and made it extremely popular. Czerny's set of variations alternate from the elegant salon style of Chopin to the passionate style of Beethoven.

The other selections are Horowitz' arrangement of Liszt's transcription of the *Dance Macabre* of Saint-Saens, a show piece of the most dazzling type, and Tchaikovsky's *Dumka*, a bit of graceful folklike music subtitled *Russian Rustic Scene*. Written shortly before 1886 this latter composition reflects the placidity and calm of homelife in Old Russia. Originally planned for full orchestra, this work was later reduced to a piano solo.

The recording, while lacking somewhat in bass, is reasonably good.

SONGS OF DEVOTION. Fred Waring and his Pennsylvanians. Five 10" records (10 sides) in Set D-A393; price complete with album \$3.15.

This collection of favorite "Songs of Devotion" contains the following selections: *Ave Maria* (Bach-Gounod), *Now the Day is Over*, *Holy, Holy Holy*, *This is My Father's World*, *Nobody Knows the Trouble I've Seen*, *Sometimes I Feel Like a Motherless Child*, *Faith of Our Fathers*, *Blest be the Tie That Binds*, *Onward Christian Soldiers*, *Battle Hymn of the Republic*.

The Glee Club and orchestra are assisted by soloists Jane Wilson, Gordon Goodman, Gordon Berger, Walter Scheff.

RELIGIOUS SONGS. Jeanette MacDonald (soprano) & Victor Chorus and Orchestra conducted by Maximilian Pilzer. Three 10" records (6 sides) in Set VM-996; price complete with album \$2.89.

The contents of Jeanette MacDonald's latest Victor album are: Mason's *Nearer My God, To Thee*, Monk's *Abide With Me*, Bizet's *Agnus Dei*, Adam's *The Holy City*, Franck's *O Lord Most Holy (Panis Angelicus)*, and Steffe's *Battle Hymn of the Republic*. This album should have wide appeal, because of the timeliness of the selections.

CANTICLES & PSALMS WE SING. B.B.C.

Singers, introduced by Dr. J. W. Welch and conducted by Leslie Woodgate. 10" imported record (2 sides), No. G-B9308; price \$1.57.

Originally reviewed in the October 1943 SUPPLEMENT, this outstanding choral record is again in stock. It consists of Kelway's *Psalm XV (Lord, who shall dwell in Thy Tabernacle)*, Pye's *Psalm XVI (Preserve me, O God)*, a setting of the *Magnificat* by Attwood (edited by Sir Walford Davies), and a setting of the *Nunc Dimittis* by Walmisley. The choral singing is entirely accurate and superbly modulated. It would be impossible to praise too highly the diction and enunciation, and the recording does both the singing and the music justice.

A limited supply of this outstanding record is again in stock.

DICTION

ELIOT (T. S.): Murder in the Cathedral—Excerpt.

Robert Speaight (recitation). 10" imported record (2 sides), No. G-B8499; price \$1.57.

We have received a limited supply of the Christmas

Sermon from T. S. Eliot's play about the assassination of the Archbishop of Canterbury Thomas à Becket. This speech is the sermon delivered by the Archbishop on the Christmas morning before the assassination. Becket, in Eliot's imagination justifies the temptation of martyrdom (as self indulgence) by claiming that martyrdom is never an accident, but always the design of God.

This outstanding record is beautifully spoken by Robert Speaight and has been recorded with utmost fidelity.

ROOSEVELT (FRANKLIN DELANO). Excerpts from some of his most famous speeches. 10" record (2 sides), No. WOR-7-5100; price 79c.

Excerpts from several speeches by the late Franklin D. Roosevelt are contained on this record. An announcer introduces each speech which is recorded from broadcast transcriptions. The list of speeches includes: *First Inaugural Address* in March 1933, the "*Quarantine the Agressors*" Speech in Chicago in 1937, the "*Attack of Italy on France*" Speech in June 1940, the "*Four Freedoms*" Speech in January, 1941, the *Declaration of War* on December 8, 1941, the *D-Day Prayer* of June 6, 1944 and finally the *Report on the Crimea Conference* in March 1945.

Mr. Roosevelt's voice has been recorded with great success on this disc, which should have wide appeal.

CORWIN (NORMAN): On a Note of Triumph.

A C. B. S. Broadcast commemorating V-E Day. Martin Gabel, Narrator, with supporting cast. Original music by Bernard Hermann. Orchestra conducted by Lud Gluskin. Six 12" records (12 sides) in Set CM-575†; price complete with album \$6.83.

One of the most memorable broadcasts on V-E Day, May 8, 1945, was Norman Corwin's hour long program, *On a Note of Triumph*. No radio program in history created such a stir and no program ever received such overwhelming praise. In response to the great demand for a repeat performance, the show was given a second time the following Sunday, May 13. This time the response was even greater. Believing that this program should be kept for posterity, the Columbia Recording Corporation recorded the repeat broadcast in its entirety, with the hope that it will stand as a monument to those who are carrying on the fight for freedom and as a symbol of the power of the spoken word.

On a Note of Triumph is not an essay, an epic poem, a play a novel, a short story or a series of vignettes, yet it has some of the elements of each. It is an occasional piece, since it is about our victory over the Germans, yet it is also a sort of questionnaire, asking some of the most important questions of the day and answering them.

The most notable section is the concluding prayer, which contains some of the most powerful writing to come out of the war.

A word should be said about Martin Gabel, whose voice is perfectly suited for the part of the narrator. The music by Bernard Herrmann is completely appropriate. This is a recording which is guaranteed to make every listener sit up and take notice.

BOOK REVIEW

ON A NOTE OF TRIUMPH. Norman Corwin.
Simon and Schuster, New York City, N. Y. 1945.
\$1.50.

We are listing this book because of the above recording. Realizing the importance of the broadcast of Norman Corwin's *On a Note of Triumph*, Simon and Schuster brought out the text of the broadcast in book form. Shorn of stage directions and notations, the text is extremely readable, and is especially valuable as a companion to the recording of the broadcast (CM-575†). There are many slight changes, additions and deletions, but the essentials of the broadcast are here in book form. Especially important is the concluding prayer, which is as effective in print as it is in recording.

MISCELLANEOUS

✓ **Johnny Has Gone For a Soldier & Beloved Comrade.**
Josh White (vocal) & guitar. 10" record (2 sides).
No. D-23416; price 79c.

Josh White's latest record is the Civil War ballad *Johnny Has Gone for a Soldier*, which is sung to perfection. On the reverse side is a tribute to the late President, entitled *Beloved Comrade*, which was featured in Mr. White's Town Hall concert earlier this year.

POPULAR RECORDS

MUSICAL SHOWS AND FILMS

"CAROUSEL"

If I Loved You & (Oh! Brother). Harry James and his Orchestra. C-36806; 53c.

If I Loved You & ("UP IN CENTRAL PARK"—Close as Pages in a Book). Bing Crosby & John Scott Trotter and his Orchestra. D-18686; 52c.

What's the Use of Wond'rin' & ("TONIGHT AND EVERY NIGHT"—Anywhere). Helen Forrest & Orchestra directed by Victor Young. D-18687; 52c.

"OUT OF THIS WORLD"

Out of This World & June Comes Around Every Year. Tommy Dorsey and his Orchestra. V-20-1669; 52c.

I'd Rather Be Me & ("HARVEY GIRLS"—On the Atcheson, Topeka & Santa Fe). Bing Crosby with Six Hits and a Miss & John Scott Trotter and his Orchestra. D-18690; 52c.

"KNICKERBOCKER HOLIDAY"

September Song & (Little Jazz). Artie Shaw and his Orchestra. V-20-1668; 52c.

BILLY ROSE'S DIAMOND HORSESHOE"

The More I See You & (I Miss Your Kiss). Swing and Sway with Sammy Kaye. V-20-1662; 52c.

"WHERE DO WE GO FROM HERE"

All at Once & (Dawn Time). Cab Calloway and his Orchestra. C-36816; 53c.

All at Once & ("WONDER MAN"—I'm So-o-o-o-o in Love). Vaughan Monroe and his Orchestra. V-20-1674; 52c.

"MY REPUTATION"

While You're Away & ("SHALL WE DANCE"—They Can't Take That Away From Me. Betty Jane Bonney & Orchestra directed by Russell Case. V-20-1678; 52c.

"SING YOUR WAY HOME"

I'll Buy That Dream & (I'd Do It All Over Again). Hal McIntyre and his Orchestra. V-20-1679; 52c.

"ANCHORS AWEIGH"

I Fall in Love Too Easily & (Can't You Read Between the Lines). Dinah Shore & Orchestra directed by Albert Sack. V-20-1681; 52c.

MISCELLANEOUS

Babalu & Bambarito. Miguelito Valdez & Xavier Cugat and his Orchestra. C-36068; 53c. (Reissue).

Enlloró & Adios Africa. Xavier Cugat and his Orchestra. C-36808; 53c.

Enlloró & Chopin's Polonaise. Carmen Cavallero and his Orchestra. D-18677; 52c.

Mood to be Wooed & Kissing Bug. Duke Ellington and his Famous Orchestra. V-20-1670; 52c.

Missouri Waltz & Counting the Days. Frankie Carle and his Orchestra. C-36805; 52c.

My Mother's Waltz & Remember When. Wayne King and his Orchestra. V-20-1673; 52c.

Bell Bottom Trousers & Oh! Brother. Guy Lombardo and his Orchestra. D-18683; 52c.

My Baby Said Yes & Your Socks Don't Match. Bing Crosby & Louis Jordan and his Tympani Five. D-23417; 79c.

Gotta Be This Or That (2 parts). Benny Goodman and his Orchestra. C-36813; 53c.

Along the Navajo Trail & Counting the Days. Dinah Shore & Orchestra conducted by Albert Sack. V-20-1666; 52c.

There's No You & She's Funny That Way. Martha Stewart & Orchestra directed by Lewis Martin. V-20-1671; 52c.

Santa Lucia & Can't You Read Between the Lines. Charlie Spivak and his Orchestra. V-20-1675; 52c.

What's This & That Drummer's Band. Gene Krupa and his Orchestra. C-36819; 53c.

A G. I. Wish & If I Were You. The Four Vagabonds. V-20-1677; 52c.

The Minor Goes A Muggin'. Duke Ellington with Tommy Dorsey and his Orchestra; & **Tonight I Shall Sleep.** Tommy Dorsey with Duke Ellington and his Famous Orchestra. V-45-0002; 79c.

Her Heart Was Made of Stone & Bottoms Up. Swing and Sway with Sammy Kaye. V-20-1680; 52c.

POPULAR ALBUMS

MUSIC FOR DREAMING. Paul Weston and his Orchestra. Four 10" records (8 sides) in Set CAP-BD9; price complete with album \$2.62.

Paul Weston and his orchestra play the following songs: **I Only Have Eyes for You, So Beats My Heart, If I Love Again** (from "Americana"), **Rain, Out of Nowhere, I'm in the Mood for Love** (from "Every Night at Eight"), **My Blue Heaven.**

SONGS BY THE DINNING SISTERS. The Din-ning Sisters & Jack Fascinato and his Orchestra. Four 10" records. (8 sides) in Set CAP-BD7; price complete with album \$2.52.

The contents of this album by one of radio's most popular singing team are: **Please Don't Talk About Me When I'm Gone, Sentimental Gentleman from Georgia, Where or When** (from "Babes in Arms"), **Aunt Hagar's Blues, Once in a While, You're a Character, Dear, Brazil, The Way You Look To-night** (from "Swing Time").

JOHN KIRBY AND HIS ORCHESTRA. John Kirby (bass), Emmett Berry (trumpet), Rodger Ramirez (piano), Bill Beason (drums), William Buster Bailey (clarinet), Bud Johnson (tenor sax), George Johnson (alto sax). Three 10" records (6 sides) in Set ASCH-A357; price complete with album \$3.67.

The contents of this album are: **920 Special, Maxine Dengoza, Mop Mop, Passpied, K. C. Caboose, J. K. Special.**

MARY LOU WILLIAMS AND ORCHESTRA. Mary Lou Williams (piano), Coleman Hawkins & Don Bias (tenor sax), Jack Parker & Densil Best (drums), Al Lucas, Al Hall, Eddie Robinson (bass), Dick Vance & Bill Coleman (trumpets), Claude Greene (clarinet), Vic Dickinson (trombone). Three 12" records (6 sides) in Set ASCH-A552; price complete with album \$5.25.

The contents of Mary Lou Williams' latest album are: **Star Dust, Dgon-Mili Jam Session, Man O' Mine, Carcinoma, Lady Be Good.**

LOUIS ARMSTRONG JAZZ CLASSICS. Louis Armstrong (trumpet) with Johnny Dodd's Black Bottom Stompers, Lill's Hot Shots, Erskine Tate's Vendome Orchestra, Red Onion Jazz Babies. Four 10" records (8 sides) in Set B-1016; price complete with album \$3.67.

This collection is certainly a must for collectors of Louis Armstrong records since it contains some of his very early recordings, including two acoustics made in 1924. Originally pressed on the Brunswick, Vocalion and Gennett labels, the selection are: **Wild Man Blues, Melancholy, Georgia Bo Bo, Drop That Sack, Static Strut, Stomp Off Let's Go, Terrible Blues, Santa Claus Blues.** The earliest record was made in 1924 and the latest in 1927. Among the personnel on some of the discs are Johnny Dodds (clarinet), Earl Hines, Lil Armstrong and Teddy Weatherford (piano), Kid Ory (trombone), Buster Bailey (clarinet) and Johnny St. Cyr (banjo).

The Gramophone Shop, Inc.

RECORD CABINETS

We are still in a position to supply at this time the following numbers of record cabinets.

No.	Price
578—Finished in Walnut, Mahogany and Maple....	\$19.50
579—Finished in Walnut and Mahogany.....	25.00
582—Finished in Walnut and Mahogany.....	27.00
585—Finished in Walnut and Mahogany.....	29.00
428—Finished in Walnut and Mahogany.....	15.00
700—Finished in Walnut and Mahogany.....	16.00
701—Finished in Walnut and Mahogany.....	12.75
436—Finished in Walnut and Mahogany.....	39.50

As the supply is limited, we urge you to make your selection at once and place your order for shipment at the earliest possible date.

For complete description, send for our illustrated cabinet folder if you do not already have a copy. All numbers and finishes other than those listed above have been discontinued for the duration.

THE GRAMOPHONE SHOP, Inc.

18 EAST 48th STREET

290 PARK AVE.

NEW YORK 17, N. Y.